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A COLORED plate accompanies this issue and
will be found to be one of the most interesting
and valuable that we have ever given. It is a fine
Renaissance design for ceiling and side wall, show-
ing the combination of fresco with tapestry panels
and cabinet work. The woodwork may be of ash
or oak while the panels may be of raised leather,
or should it be thought well to change the entire
color scheme, the finishing may be in cream and
gold, in which case the ceiling panel should be
light blue, the frieze should match the cabinet
work and the cream of the wall one tone deeper
than the ceiling, with panel of orange silk, not too
deep or brilliant. The rosettes on the ceiling may
be used for the pipe of the gas fixtures or chandel-
liers. The designer of this ceiling and wall was
Mr. V. G. Stiepevich.

THE statuesque or monumental beauties of
New York constitute a theme and cause of never
ending and justifiable complaint that gives occasion
and calls for frequent ventilation. Of the fairly
large number of figures that more or less disgrace
our streets, there are not more than a scant half
dozen creditable either to our artistic taste or our
wisdom in the selection of victims.

The qualifications for the distinction of a
public monument do not seem to be as marked
even as were demanded in Athens, where the
victors at the Olympian games were granted
tripods, at least, upon the Street of Tombs. There,
however, was made the requirement of personal
merit either of the mental or the physical sort,
which was an unqualified civilized justice that we
haven't yet grown up to.

We ignore, in a measure, this title to recogni-
tion, and appropriate one of our most prominent
squares to the granite record of our most obscure
general, whose abilities failed to secure that which
his family wealth and influence with the "city
fathers" brought about after his death; again we
mistakenly grant another valuable square to
another comparatively obscure individual, who
imported leaden statues of his own and who left,
at his death, a limited number of charitable
bequests iron-bound with ungenerous restrictions.

During this time Peter Cooper, the most
practical philanthropist this country ever produced,
and Edgar A. Poe, the most remarkable literary
genius of the century, remain the one without any
public recognition whatever and the other dis-
tinguished by a nondescript tablet in the Metro-
politan Museum, which is rather a tribute to an
unknown gigantic angel than to a very insignifi-
cant bronze Poe.

This illustrates the policy that has prompted
the creation of our monuments, if any policy can

be discovered in it. With the exception of Seward
and Morse there are no memorials to New Yorkers
or those whose work may be said to have been
performed in this State, and of whose reputation
this State has any claim to be locally proud. We
have searched South America, Germany, Scotland
and England for celebrities and adorned our Cen-
tral Park with them, ignoring our own Clinton,
Marcy, Greeley, Morgan, and a score of others.

It is to be hoped that the proposed monument
to General Grant will be worthy of the man; we
think it would be a sorry compliment to say
"worthy of the city," taking what has gone before
into consideration, and it would be much more
creditable to us if the Legislature appropriated a
million or two millions of dollars or whatever may
be necessary to erect the mausoleum and relieve
us from the mendicant necessity of holding out
our hat for the universe to drop in its unwilling
offering.

THERE are designs for window drapery on
page 179 of this number, to which some allusion
should be made. The hanging suspended from a
twisted bar should be of a heavy material, the
readier to keep the form of its draping; the bar is
intended to be of brass, the shells at the sides
upon which the curtain is caught back should be
of the same metal, two festoons of a heavy fringe
terminate in shells and are supposed to represent
a seine or other net. The other drapery intended
for a window having a curved or oval top, is
novel in its arrangement, the spears being fixed in
the holders at each side by means of a pivot,
through the extreme end of the sticks, which serves
not only to keep them in place but likewise
permits their position to be changed. The curtains
are fixed to the rings upon the lower spear, the
end of the curtain being folded over as shown.
Some handsome figured thin material is appropri-
ate for the covering of the spear shafts and serves
to show the stained glass through it.

THE mass of senseless or prurient moralizing
that was thrown forth by narrow-minded or
vicious papers, as the case might be, upon the
subject of models in art studies, and upon the
occasion of the recent court experience of a well-
known artist, has prompted the article to be found
on another page, entitled "Before the Model," a
short sketch by one who knows what he is writing
about, and with sufficient good sense to write
about it properly.

WE ask our readers to notice the announce-
ment on the inside of the back cover offering in-
ducements to all those who are sufficiently inter-
ested in our journal and in the acquirement like-
wise of decorative articles for their own homes, to
make an effort to secure subscribers for us, by
which they can take advantage of the advent of
"good times," and secure to themselves one of the
many desirable premiums enumerated by us.

WE have prepared, and give in this number,
two pages of sketches showing the most prominent
decorations of buildings on the occasion of the
recent funeral of Gen. Grant.

The taste and judgment displayed in these
particular decorations are worthy of comment, and
the results are certainly pleasing.

A SUPPLEMENT is given showing the stained
glass windows from the north corridor of Eaton
Hall. The subjects are from Tennyson's Idyls of
the King, and will, doubtless, offer suggestions to
our own stained glass makers.